INGERID HELSING ALMAAS
AND EINAR BJARKI MALMQUIST

Cultural sustainability
– an interview with Kenneth Frampton

Kenneth Frampton

Describing the architectural activities of a particular nation inevitably brings up the question of whether there is such a thing as a national identity, and whether there can be an institutionalised consensus of form that expresses and safeguards this communal identity, for example in a set of building codes or regulations.

Following the publication of *Modern Architecture – A Critical History*, Kenneth Frampton has become a reference figure in international architectural discourse. In Scandinavia, his essay "Towards a Critical Regionalism from 1983"[1] expanding on Liane Lefaivre and Alexander Tzonis' concept of critical regionalism[2] has been particularly important, as it seemed to hold up the Nordic countries as examples of an architecture that had international value because it represented a locally rooted alternative to current international trends. Nourishing these local roots, however, seems increasingly difficult. International legislation as well as an increasingly internationalised building industry tends to homogenise building construction. National cultures are creaking at the seams trying to accommodate large immigrant populations. Where is the core that fuels architectural activity today? Ingerid Helsing Almaas and Einar Bjarki Malmquist met Kenneth Frampton in Oslo.

Ingerid Helsing Almaas: Let us start with the idea of place. The importance that for example Christian Norberg-Schulz, particularly in his later works, gives to the idea of Genius Loci, has had far-reaching consequences here in Norway. I would go so far as to say that a simplified interpretation of this idea is the foundation for what has actually now become part of our building legislation, namely the idea that the aesthetic quality of the built environment can be safeguarded by referring to local, traditional building forms.[3] To put it bluntly, that you can build what you want as long as it has a pitched roof. One thing is the conserving effect that this has on the architecture of a small country, another thing is the political consequences of such an idea: Norberg-Schulz connects place very strongly to the definition of identity, personal as well as national. Norway has been at peace for over 50 years, we are an affluent nation. For the past couple of generations, the idea that where you come from defines who you are has not been very problematic. But you don't have to look very far before this concept actually becomes deadly. Look at Serbs, Croats and Bosnians in the former Yugoslavia for example.

Will this retrospective idea of place be able to adapt to the increasing movement of people, to globalisation? How could one develop an idea of place that made room for the diverging experiences of life that is the reality in most European countries today?

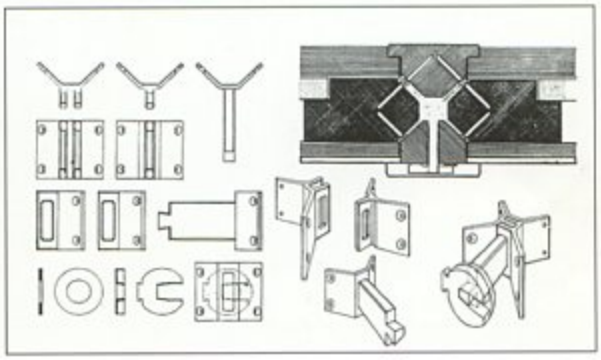
Kenneth Frampton: *When Modern Architecture – A Critical History* was published in 1980, the Czech architectural theorist Dalibor Vesely recommended me an essay by Paul Ricoeur entitled "Universal Civilisation and National Cultures"[4] which to a certain extent is a discussion about the crisis of identity of decolonialised nations, but which also implies the predicament that even the nations of the so-called first world find themselves in. Ricoeur defines universal civilisation as universal technology, whereas national cultures are characterised by him in plural, as the ethical and mythical nucleus of mankind.

One of the reactions introduced by modernisation is to deal with the problem of maintaining psychological security in a time of rapid change. Hence the average suburban house with its pitched roof and so on helps to sustain the fiction that we are still agricultural people. People feel comfortable with this iconography. In order to sustain some kind of psychological security, ordinary people – and bureaucrats on their behalf– feel that it is necessary that such fundamental icons should be sustained, even if it just means a pitched roof instead of a flat one. This may explain, in my view, why Alvar Aalto is the most important architect of the 20th and now even the 21st century. He is still one of the very few architects who have been able to conceive of an architecture capable of providing a certain level of security for ordinary people through his subtle use of form and material.

Einar Bjarki Malmquist: In your essay "On Reading Heidegger"[5] from 1974, you seem to be introducing another definition of place, based on tectonics and on the actual production, the making of a building. In terms of our discussion about the value of a sense of place, how would you speak about place differently?

KF: Over the last two or three years I have become increasingly preoccupied with landscape and topography. Polemically, I am categorically against the idea of a building as a freestanding object. The question of place, then, becomes a question of how the built form is integra-

Left: Säynatsalo town hall. Alvar Aalto 1952.
Below: Prefabricated jointing system. Konrad Wachsmann. 1939.
From Gilbert Herbert: *The Packaged House*, 1984.



ted with the ground.

In terms of Gottfried Semper's four elements of architecture: 1. the hearth, 2. the earthwork, 3. the framework/roof, and 4. the enclosing membrane[6], the earthwork is surely the most fundamental, more so even than the roofwork. It is curious that the building regulations should put such an aesthetic emphasis on the roof when the earthwork is critically the more comprehensive feature.

IHA: How does your interest in earthwork translate to an urban condition?

KF: One always has to put the building into the ground and this raises the issue of how the ground is treated and how you pass from the existing ground conditions to the new base of the building. Surely, one of the tragic things about modernisation is that there is a constant effort to turn built form into a commodity. In this regard, the freestanding object is always moving towards its own commodification. An object that is integrated with the ground has the capacity to resist commodification. I think this applies irrespective of whether a building is within the city or outside it.

Another important thing is the experience of the body. We live in a modern world that is constantly inundated with images. This proliferation of stimuli has a tendency to make people rather insensitive to other more time-honoured culture manifestations. Ultimately, one experiences building on a tactile level, which is perhaps even more important than the visual.

IHA: Going back to that sense of security that was your explanation of our municipal guidelines... Is this common physical experience, the phenomenological level of architecture, a way to replace or develop this image of security that the pitched roof provides? Do you think that if this phenomenological level of experience was made more explicit, more available, that it could be a way for architects to communicate with the general public?

KF: I think one of the predicaments for architects today is the uncomfortable opposition between kitsch, on the one hand, and a kind of self-perpetuating neo-avant-gardism on the other. In my opinion they are both equally negative. Neo-avant-gardism is like an endless striving for originality that affords virtually no references that are accessible to ordinary people. On the other hand, reducing popular aesthetics to the mere presence of a pitched roof tends towards kitsch: One is not just looking for the cheap signs that one can sell to people.

Today, in schools of architecture this issue of social accessibility is never discussed. Ultimately, the problem is how to make housing that is accessible to a generalised middle class identity, without descending into kitsch. And why middle class identity? What else are we programmed to become? Even if our parents were born in Pakistan our children aspire to becoming middle class Norwegians, if this is where they live. And then the problem for architects is: How to be both middle class and modern and yet not fall into kitsch?

But it is one of the peculiar things of the modern world, that human beings are able to sustain a great deal of schizophrenia; in some areas of their life they want reassurance, in others they want surprise. An average western living room contains both fake antiques and the latest electronic gadgets. Humans are split figures, which takes us back to the issue of

Seattle Central Library. OMA 2004.

security, because I think this split only takes place at a subliminal level for most people and while they are unconscious of this schism they nonetheless search for reassurance as a way of overcoming it.

IHA: You think this schism is actually that uncomfortable to people? Are they not simply happy to live with it? Does the experience of holding a ceramic cup in one hand and a mobile phone in the other actually cause that much pain?

KF: Well, it is an unconscious disjunction, of course, but I think, ultimately, at a subliminal level, people are looking for reassurance. If you think we're sliding into politics rather heavily here...

IHA: Yes, let's get into politics.

KF: Well, the compensatory popularity of the Oscars for example, Hollywood's provision of dream worlds, even nightmares, that enable people to overcome their difficult, boring, alienated lives in order to sustain themselves. Thomas Frank wrote a book after Bush was elected for a second term with the title *What's the Matter with Kansas?*. Kansas is a very impoverished state, yet they voted for the Republican Party. The question is why did these people vote for this party, which is so manifestly the government of the super-rich? This question is not easy to answer. Do they compensate for their poverty by identifying vicariously with power, with the glamorously famous and wealthy?

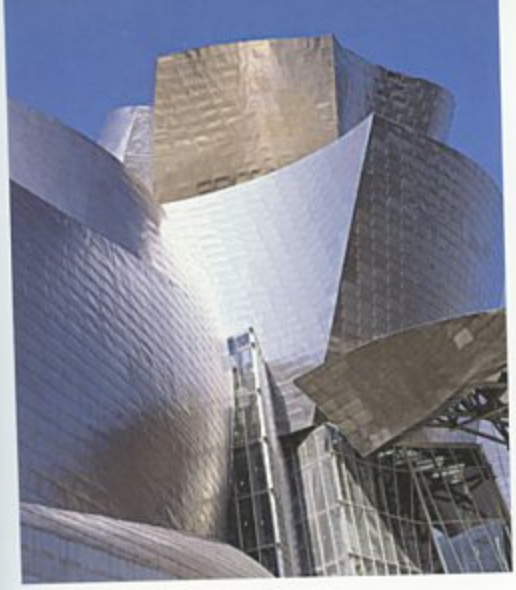
IHA: It is strange how certain things are excluded from the common level of discourse – there's sex of course, and money – but it is strange that the discussion of issues that have political implications seem to embarrass people.

KF: It is a kind of repression, unconsciously absorbed repression. What else is it? It's as though people feel if the discussion goes in the direction of politics it will inevitably lead to painful truths and even to more painful conflicts...

But we cannot reduce the discourse of architecture solely to politics. I think a really complex work of architecture ought to have more than one level to it, that it ought to be able to deal with this question of class and national identity, without reducing everything to that. But the aesthetic regulations of the building code tend, by definition, to be reductive.

IHA: But conceiving and realising this multi-levelled work or architecture – is that a question of personal talent? Or is there something you can do in schools of architecture that can give architecture in general a richer background of reference?

KF: I think there are things you can do in schools of architecture, but you have to really work at it. I think there is a lot of architectural theory today that has a somewhat obscurantist effect... And then there are other kinds of theories that are ultra-technological, tending towards universal civilisation, to quote Ricoeur again. Typical of that is the current trend for digitalised draughting and, more crucially, the digitalised generation of form. This is once again, a



Far left: Guggenheim, Bilbao. Frank Gehry 1997.

Left: Catalogue house «Aurora» from Nordbohus. One of their best-sellers.

subliminal effort on the part of architecture to legitimise itself through technology, similar to the modular rationalised prefabricated production in the 1960's for example.

IHA: Going on from Ricoeurs essay "Universal Civilisation and National Cultures", you have often brought up the issue of resistance to a Universal Civilisation, and you quote Ricoeur saying that one of the resources a national culture needs is independent funds. A nation that is financially dependent on another nation will never be able to assert its own cultural identity. Norway is a very rich country, but I think it is up for discussion whether we are culturally assertive – the influence of Anglo-American culture, for example, is very obvious throughout the last half of the 20th century. The building industry, for example, is very standardised and dominated by internationally available products. And on the other hand, if you look at how Norway is marketed as a tourist product, for example, it is clear public culture has tended towards a very traditionalist image – kitsch, in your terms. Clearly, money is not enough. So what else do you need in order to resist universal pressures? There is always a temptation amongst architects to think that if you just have enough money, you can get quality in architecture. That if you can pay for polished plaster and solid brass and Japanese quality concrete, you will achieve tectonic quality. But what else does it take?

KF: A key word here is maximisation. I have increasingly felt that architecture has to confront more conscientiously the question of sustainability, of ecology, of the embodied energy of building materials on one side, and to set this against the maximisation of technology. The very term maximisation is the problem; from the maximisation of profit to the maximisation of suburbanisation.

IHA: So having enough is not enough?

KF: Our relationship to nature is surely the fundamental issue. The attitude of the talking animal has always been the maximal exploitation of natural resources. But it is clear that nature is going to have the last word in this game in the end. It already is reacting to our profligacy.

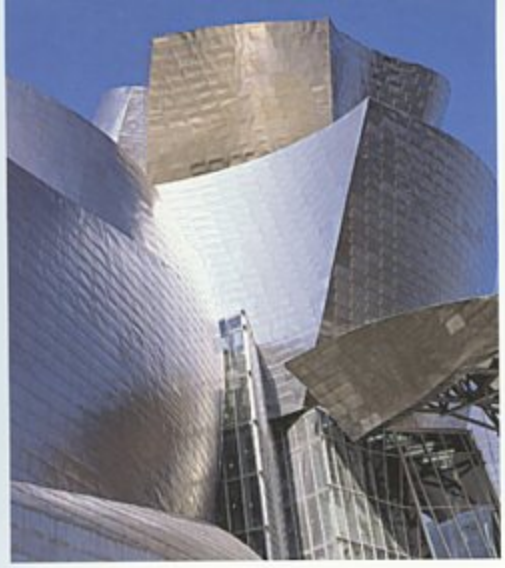
IHA: It's interesting that you say that nature will win: Many environmentalists would say the opposite, that nature is losing, being destroyed.

KF: Of course. Nature is losing, but we are going to go with it. And in that sense the earth will have the last word.

EBM: Many architects and engineers seem to hope that the future of sustainability rests in hi-tech technology, that more advanced, better systems will allow us to retain our level of consumption.

IHA: But you are arguing for a kind of cultural self-restraint?

KF: Yes, and for a more complex attitude towards nature, or towards the interface between



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NOTES

1. Frampton, K. (1983): "Towards a Critical Regionalism: Six points for an Architecture of Resistance" in *The Anti-Aesthetic: Essays on Post-Modern Culture*, red. Hal Foster, Port Townsend, Washington: Bay Press, p. 17
2. Lefaivre, L. og Tzonis, A. (2003): *Architecture and Identity in a Globalized World*, Prestel Verlag
3. The Planning and Building Act (1985), kap. XIII §74 states: "The municipality shall ensure that any work that is subject to the provisions of this Act is planned and carried out in such a way that, in the municipality's opinion, it satisfies reasonable aesthetic requirements both in itself and in relation to the surroundings. Measures taken pursuant to this Act shall be aesthetically well designed in accordance with the functions thereof and with respect for natural and built-up surroundings. Unsightly colours are not permitted and may be required to be changed."
4. Ricoeur, P. (1992): *History and Truth*. Northwestern University Press
5. Frampton, K. : "On Reading Heidegger" in Oppositions no. 4, 1974
6. Frampton, K. (1995) *Studies in Tectonic Culture. The Poetics of Construction in Nineteenth and Twentieth Century Architecture*. MIT Press, Cambridge, Massachusetts

nature and culture. Technology is not enough. You cannot legislate one maximised solution, say certain insulation criteria, thicknesses of windows, maximum glazing areas etc without taking into consideration the overall cultural result.

Sometimes I say to students that building culture is anachronistic, and that's its big strength. When you dig a hole in the ground or when you put a building into a site, there are no refined technologies at play. The ground is a mess; you have to use wet material, concrete... It's as primitive as putting a building into the ground during the Roman period. And I think that the coexistence of different technologies in architecture gives us the message that certain techniques, very old techniques, are still available to us; that you don't necessarily only have to use the latest inventions. We are all victims of an ideology of technology, as opposed to being able to choose, on cultural grounds, why one should use this solution and not that. Without excluding the advantages of refined technology, I think that one has to have a more discursive attitude towards the choices one makes in building.

IHA: In several of your recent essays, you place a great deal of responsibility for architecture on the client. In Norway at least, architects often feel very alone in trying to fight for quality against the windmills of building finance for example. At the same time, current practice and contractual conditions have meant that the design and production of a building is actually a collaborative effort. Would a higher level of general public discourse on architecture and planning be an advantage?

KF: The paradox is that architecture gets more media exposure now than it used to get. The spectacular side of architecture gets a lot of attention. But I don't have an answer to your question about public discourse. Perhaps it's a question of the general level of education about the environmentas a whole, and about the built environment in particular. This ought to be part of national educational policy.

IHA: If you extended that imaginary architectural curriculum to take in the environment as a whole, rather than just the built environment, that could potentially ignite a completely different public interest in architecture. "Environment", rather than "built environment", is a term that is already deeply rooted in public discourse. That angle could give architecture, and architects, a new and different public role, if they were willing and able to take it.

EBM: So the angle of the question is: Is there any mission left for architects in the modern world? Is your idea of resistance the architects' mission?

KF: This also has a political dimension. Even if it might be somewhat quixotic, I'm someone who thinks that even though it was a totalitarian state, the collapse of the Soviet Union was some kind of a disaster. Not for the Russians, but for us, because it meant the triumph of global capitalism, that is to say of one sole system.

IHA: Well, it means there are no alternatives left.

KF: The fact there is no "other" way forward is surely very negative for the current historical

Railings, Videseter falls, Strynefjellet mountain road.
Jensen & Skodvin 1997.

situation. And perhaps only by stressing the complexity of things, the complexity of the relationship between nature and culture, can we move on from here. The question of the environment, is already becoming quixotic, in that there seems to be overwhelming evidence that if things don't change in the next ten years, or even five years, the so-called tipping point will be reached; in which case, if one believes the scientists, the ice caps are going to melt, and the consequences are beyond belief.

In this regard, with reference to our earlier points about ordinary people and the need for unconscious repression of inconvient truths, I think people really don't want to know. The topic surfaces from time to time in the newspapers and so on, but no one knows what to do about it. Only at the point at which some people are forced to do something, even if it's a bit late, the political climate will change. Because the idea that one can go on consuming at today's rate is patently a fallacy. And perhaps some kind of collective awareness will eventually manifest itself. This is where architecture, if it had already developed the tools to deal with the problem at the necessary level of complexity, could really present itself once again as an avant-garde.

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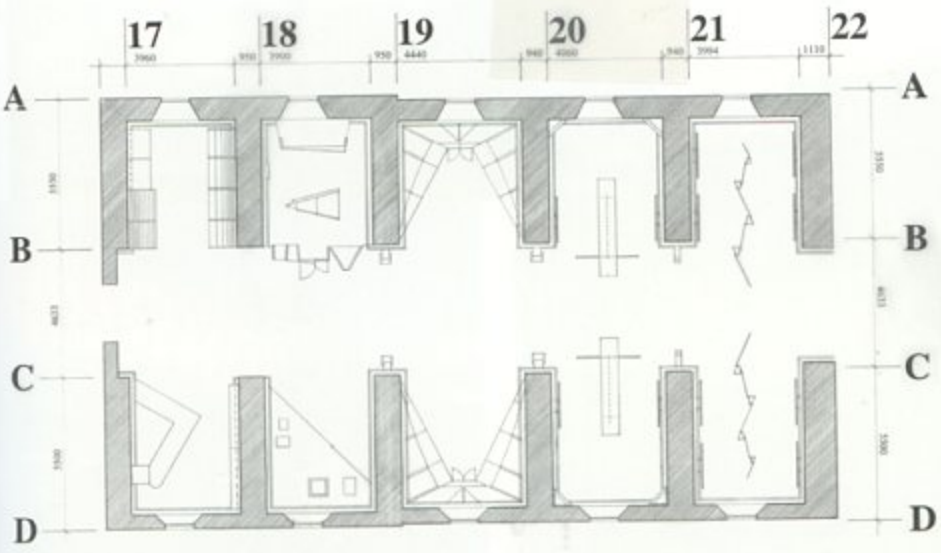
Railings, Videseter falls. Plan.



NATIONAL MUSEUM FOR PHOTOGRAPHY / PREUS FOTOMUSEUM, HORTEN – SVERRE FEHN SIVILARK. MNAL

Address: Karljohansvern, Horten. **Client:** The Norwegian Defence Estates Agency. **Architect:** Sverre Fehn Sivilark. MNAL. **Team:** Henrik Hille, Ervin Strandskogen, Baard Erlend Hoff. **Completion:** 2001. **References:** Byggekunst 2003 no. 2, Arkitektur i Norge – årbok 2002. **Photo:** Guy Fehn, Henrik Hille, Astrid Roberg / Norsk museum for fotografi – Preus fotomuseum.

The museum is located on the top floor of an old depot from 1861, part of the former navy base, Karljohansvern, at Horten south of Oslo. The existing building was constructed with solid brick vaults, covered with earth and stone to withstand artillery fire. The strong geometry and structure of the building gives the museum has an almost urban character, with a central promenade and adjoining galleries on both sides. All new services have been visually separated to form the existing structure. The solid oak floor is raised to make room for water-borne heating and electrical cabling, and finishes with a steel edge profile just short of the outer wall. The project has a powerful and simple expression with steel, glass, oak and brick contrasting the fine mechanics of the camera.

Sverre Fehn

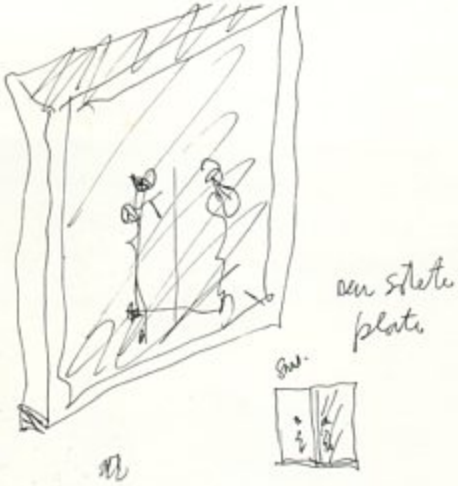
National Museum of Photography – Preus Photographic Museum

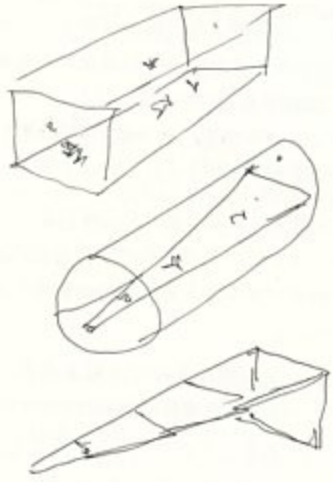
Horten, Norway 2001

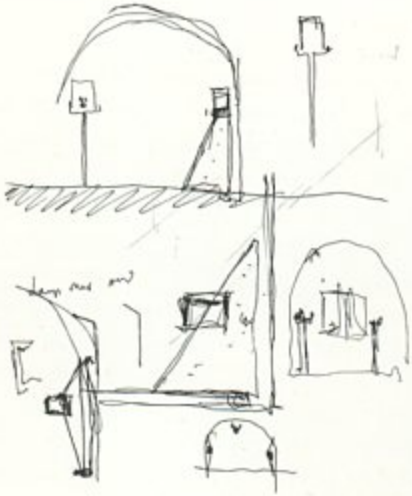
スヴェール・フェーン

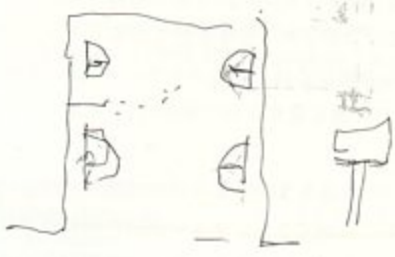
国立写真博物館——プロイス写真博物館

ノルウェー、ホーテン　2001





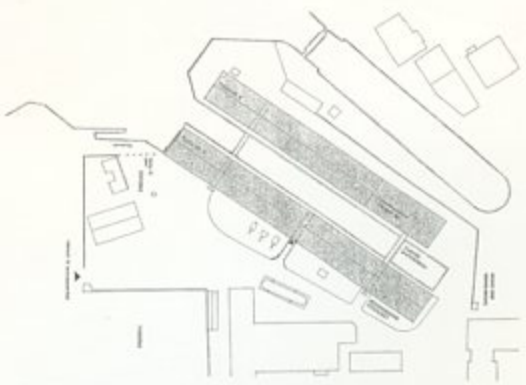




Karljohansvern is an area that formerly belonged to the navy, with docks, depots and other military facilities. As a result of a restructuring of the Norwegian defence, large parts of this area have been replanned for recreational use, and parts of the building stock have been adapted for museum purposes.
The National Museum of Photography – Preus Photographic Museum is located on the top floor of one of the large brick depot buildings from 1861, with a gross area of approx. 2,400 square metres and a footprint of some 158 × 15 metres. To protect the depot from artillery and fire, this storey was originally constructed with solid brick vaults measuring 4 × 5 metres, covered with a layer of earth and stones.
Later a hipped timber roof was added above the original structure, containing an ordinary loft.
The other floors of the depot are used by the Naval museum.
The geometry and characteristic structure of the building set the frame for a simple plan, where the vaults and the brick structure have been retained. The museum has an almost urban character, with a central promenade with galleries on both sides.
The museum contains a permanent exhibition of cameras, a gallery for temporary photo exhibitions, cafe, library and administration offices. Cool storage for the museum collections, plant rooms and service ducting are all in the loft. From there the ducts penetrate down through all the vaults, giving a concealed service system.
The solid oak floor has been raised to give space for water-borne heating and electrical ducting. The floor is kept away from the existing brick wall by a steel section. This section also serves as the anchoring point for exhibition cases and other furnishings, and contains connection points for electrical equipment.
Underneath the vaults there is a steel channel carrying sprinkler system and lighting.
The technical installations have as far as possible been visually separated from the structure of the building.
The project has a strong and simple expression, in contrast to the fine mechanics of the photographic apparatus. The main materials are steel, glass and oak, harmonising with the existing coarse brickwork. The temporary exhibition galleries have freestanding pillars, which gives a greater openness and flexibility than elsewhere in the museum. The walls here are whitewashed, to give a more neutral background for the photographs.

カールヨハンスヴェルンはドック、貯蔵所、そのほかの軍用施設ともに以前は海軍に属していたところである。ノルウェー防衛再計画の結果、領域内の大部分は保養施設として再開発されることが決まり、建物の保存部分に関しては博物館として改築されることとなった。
国立写真博物館――プロイス写真博物館は、1861年以来貯蔵施設として使われてきた大規模な煉瓦造の建物の最上階を占めている。敷地は約2,400m²の広大なエリアであり、建物は158×15mほどの大きさである。砲火と火災から貯蔵施設を保護するため、この階層はオリジナルな状態で4×5mの堅固な煉瓦造のヴォールト天井で建造され、表面は土と石の保護層で固められた。
後になってオリジナルの構造の上に隔梁（けんばり）の木天井が張られ、一般的な天井裏が加わった。
貯蔵所に含まれるほかの階は、現在、海軍博物館として使用されている。
建物の形状と特徴的な構造により、シンプルな平面を生かす枠組みが決まり、ヴォールト天井と煉瓦造はそのままの状態で残された。博物館はさながら都市のようであり、中央を貫くプロムナードの両脇にギャラリーが設置されている。
博物館はカメラのための常設展示室、写真作品を展示する企画展示用ギャラリー、カフェ、図書館、管理オフィスで構成されている。博物館所蔵のコレクションを低温で保存するため、機械室と設備関係のダクトはすべて屋根裏に収められた。ダクトは屋根裏からすべてのヴォールト天井にわたされ、見えない設備システムを支えている。
重厚なオーク材の床をもちあげ、その下に温水暖房と電気配線を収めている。床材と既存の煉瓦壁の間に金属形鋼を設置することにより間隔があけられている。この形鋼は展示ケースとほかの展示施設を支える役割を果たし、内部は電気設備の接続部分となっている。
ヴォールトの下には金属管がわたされており、スプリンクラー装置と照明設備が納められている。
技術的な設備は建物の構造部分からできる限り離した構成となっている。
今回の改築によりシンプルで力強い表現が実現され、撮影機器のメカニカルな洗練との鮮やかなコントラストが生まれている。主要素材として使用されている金属、ガラス、オーク材はきめの粗い煉瓦の躯体と調和する。企画展示用ギャラリーは独立した柱で支えられており、美術館内部のどこよりも開放的でフレキシブルな空間となっている。この場所の壁体は漆喰が塗られ、展示された写真が浮き立つ背景となる。（松本晴子訳）

Credits and Data
Project title: National Museum of Photography – Preus Photographic Museum
Location: Karljohansvern, Horten, Norway
Competition: 2001
Architect: Prof. Sverre Fehn mnal, Henrik Hille; Ervin Strandskogen, Baard Erlend Hoff, all siv. Ark mnal.
Builder: Forsvarets byggningstjeneste – Norwegian Defence Estate Agency



Site plan (scale: 1/4,000)／配置図（縮尺：1/4,000）

p. 12: Sketches by Sverre Fehn. p. 13: Permanent exhibition of cameras. Vaults and brick structure have been retained. Opposite, above: View of the north facade. Photo by Astrid Roberg / Norsk museum for fotografi – Preus fotomuseum. The Museum is located on the top floor of one of several large brick depot buildings from 1861. p. 16, clockwise from above left: View of the library from the entrance. Permanent exhibition. Library. Photo by Astrid Roberg / Norsk museum for fotografi – Preus fotomuseum. Exhibition case of steel and glass. p. 17: Exhibition case of wood and glass. All photos on pp. 13–18 except as noted by Guy Fehn.

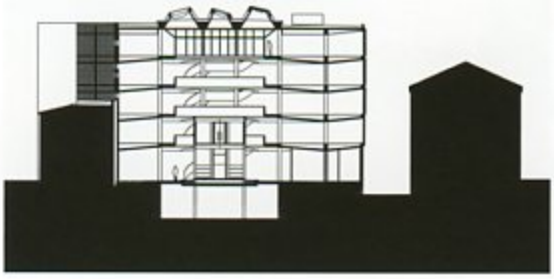
12頁：スヴェール・フェーンによるスケッチ。13頁：カメラが展示されている常設展示室。ヴォールト天井と煉瓦造は既存の状態で残されている。右頁、上：北側外観を見る。この博物館は、1861年以来貯蔵施設として使われてきた大規模な煉瓦造の建物の最上階を占めている。16頁、左上から時計回りに：入口から図書室を見る。常設展示室。図書室。スティールとガラスによる展示ケース。17頁：木とガラスによる展示ケース。

Gyldendalhuset, Oslo

Adresse: Sehesteds gate 4, 0164 Oslo
Byggherre: Gyldendal ASA
Arkitekt: Arkitekt Sverre Fehn AS
Medarbeidere: Sverre Fehn, Inge Hareide, Kristoffer Moe Bøksle, Halvor Kloster, Sjur Tveit, Henrik Hille, Baard Erlend Hoff, Marius Mowe, Martin Dietrichson, Alexander Wærsten,
Foto: Nils Petter Dale

Nytt spesialtilpasset bygg bak forlagets opprinnelige 1800-tallsfasader. Byggets hovedkonstruksjon er av plasstøpt lys betong. Gulv i fellesarealer og fast innredning er av lys oljet eik. Samspillet mellom den plastsiske, monolittiske betongen og den varme eiken preger bygget. Hamsunsalen, et nedsenket auditorium ved vestibylen, og det innvendige «Danskehuset», kopi av det opprinnelige forlagshuset i København, er markante arkitektoniske elementer.

A new specialized building behind the publisher's original 1800's facades. The building's main construction is of light colored, poured concrete. The floors in common areas as well as built-in furnishings are in light colored oiled oak. The play between the heavy, monolithic concrete and the warm oak saturates the building. The Hamsun Hall, a sunken auditorium near the vestibule, and the interior «Dane House», a copy of the original publishing house in Copenhagen, are dominating architectural elements.



Nasjonalmuseet – Arkitektur, Oslo

Adresse: Bankplassen 3, 0151 Oslo
Byggherre: Statsbygg
Arkitekt: Sverre Fehn AS, v/ Sverre Fehn, Martin Dietrichson Marius Mowe, Kristoffer Moe Bøksle og Henrik Hille
Foto: Børre Høstland, Morten Thorkildsen

De gamle bankbygningene til Grosch og Bucher er rehabilitert og føyet sammen med et tredje frittstående bygg; en ny utstillingspaviljong. I Grosch-bygningen ligger vandrehall med resepsjon og bokhandel, kafé, utstillingsrom, toaletter og garderober. Fra hallen ledes publikum til utstillings-arealene i Paviljongen eller Magasinet. Paviljongens grunnplan er kvadratisk med fire kraftige søyler som bærer et svakt skallformet tak i lys betong. Fasadene av glass er som et tynt sjikt mellom ute og inne. Paviljongen er omgitt av utenforliggende betong-murer.

Grosch and Bucher's old bank buildings have been renovated and connected via a third freestanding building; a new exhibition pavilion. The Grosch building contains a large hall with reception area and bookstore, café, exhibition room, bathrooms and wardrobes. From the hall the public is lead to the exhibition spaces in the Pavilion or the Magazine. The Pavilion's floor plan is a square with four, solid columns carrying a subtly rounded roof in light colored concrete. The glass façades function as a thin layer between inside and outside. The Pavilion is surrounded by concrete walls that have been set back.

Snøhetta

The New National Opera House in Oslo

Oslo, Norway –2008

スノヘッタ
オスロ新国立オペラ・ハウス
ノルウェー、オスロ　～2008

Snøhetta received 1st Prize in the anonymous, open international architectural competition for the New National Opera House in Oslo, Norway, in 2000. The competition included 240 accepted entries from around the world. The jury for the competition was international and consisted of architects, users and political representatives.

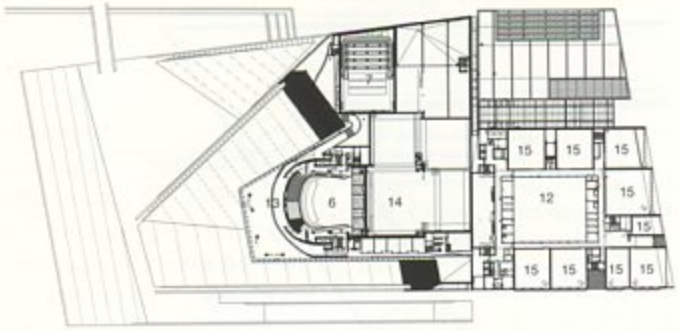
Snøhetta's winning design has been characterized by the jury as: "a poetic and concrete response to a demanding assignment … The design takes from the city and gives back to the city; it directs, but is nevertheless subservient and puts people and the magic and power of the Opera House at the center of the place. It creates an unexpected dynamic both externally and internally, to the benefit of lovers of opera and ballet, the city of Oslo and the international community".

A sloping plaza and roof surface has been designed that rises directly from beneath the water in the fjord. It is designed with fractures, steps and stairs – the stage roof surfaces and the stage towers as defining features of the vast platform that visitors can traverse from the sea to the uppermost levels. Together with the vertical movement, the diagonal lines creates a convincing composition that, at the same time, is humble, adapted to the scale of the city, distinctive and unique in the city landscape. It forms an extension of the landscape surrounding the city and is not clearly distinguishable as either building or ground.

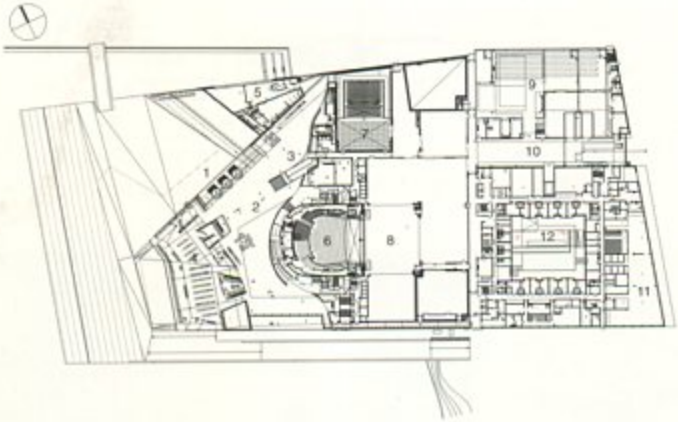
The building will contain two major auditoriums: Scene 1 with 1,400 seats, designed for traditional ballet and opera performances, and Scene 2 with 400–600 seats, which is designed for experimental performances, providing an adjustable acoustic environment with the possibility for changing stage arrangements. In addition to this the building will contain vast public areas, workshops, rehearsal rooms etc. for a staff of 600 persons working with the artistic production. Detailing of the stone clad roof and the metal facades are done in close collaboration with artists.

The building is currently under construction and will open in 2008.

3rd floor plan／3階平面図

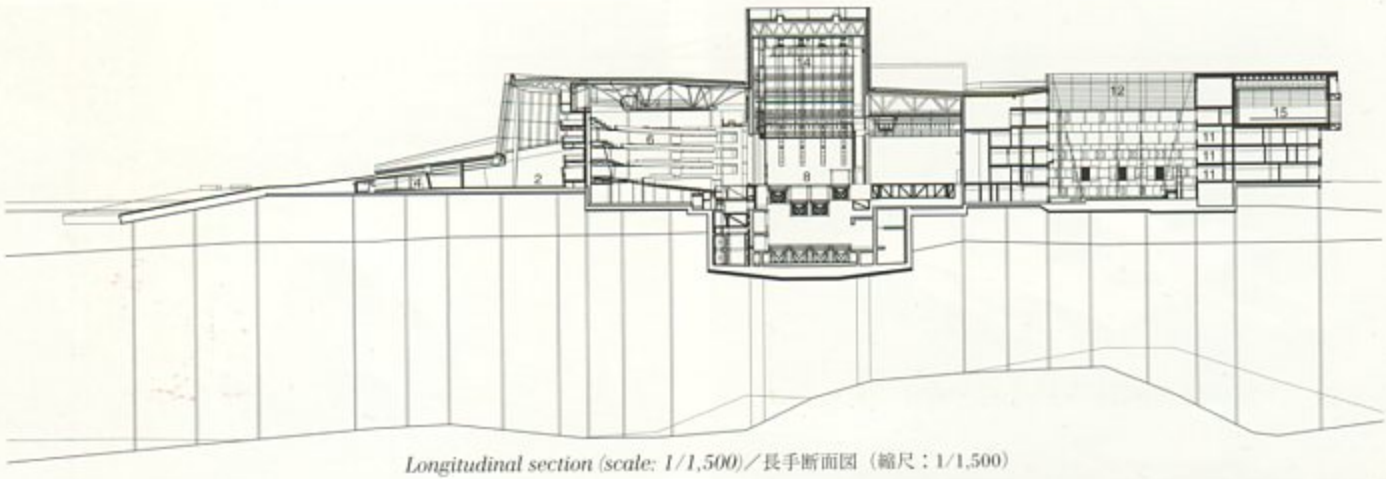


4th floor plan／4階平面図



1st floor plan (scale: 1/3,000)／1階平面図（縮尺：1/3,000）

2nd floor plan／2階平面図



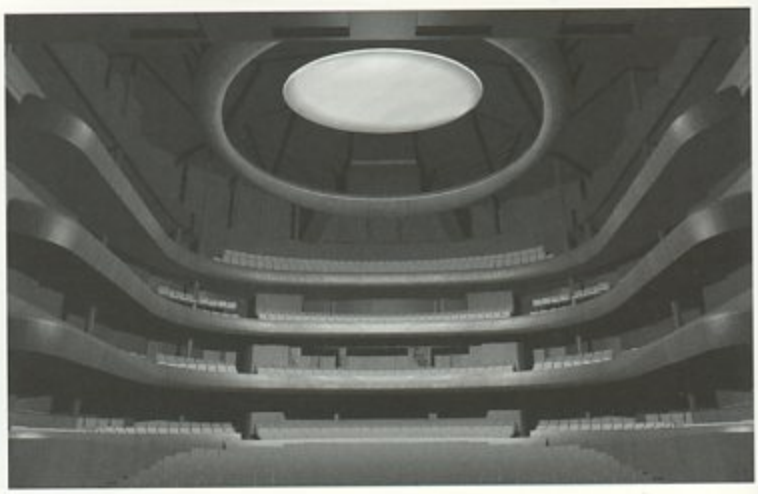
Longitudinal section (scale: 1/1,500)／長手断面図（縮尺：1/1,500）

This page, right: View of the large auditorium from the stage. Opposite, above: View of the scenery workshop. Opposite, below: View of the light well.

Legend: 1) Main entrance, 2) Foyer, 3) Tickets, 4) Cloakroom, 5) Restaurant, 6) Large auditorium, 7) Small auditorium, 8) Main stage, 9) Scenery workshops, 10) Loading dock, 11) Support facilities, 12) Light well, 13) Foyer gallery, 14) Stage tower, 15) Rehearsal rooms.

本頁、右：ステージより大ホールを見る。右頁、上：舞台装置作業室の様子。右頁、下：光庭の様子。

凡例：1）メイン・エントランス、2）フォワイエ、3）チケット売場、4）クローク、5）レストラン、6）大ホール、7）小ホール、8）メイン・ステージ、9）舞台装置作業室、10）荷捌場、11）予備室、12）光庭、13）フォワイエ・ギャラリー、14）ステージ・タワー、15）リハーサル室。



OSLO OPERA

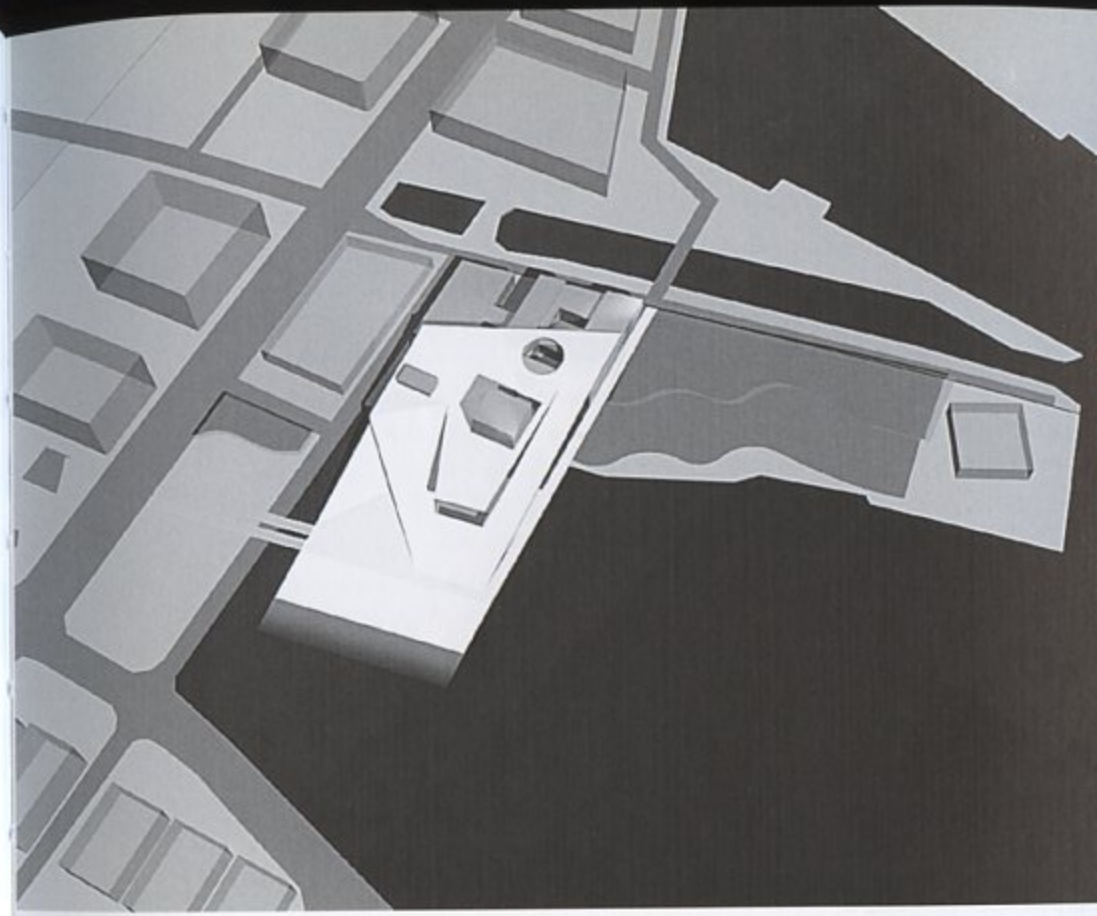
range of proposals, from the breathtakingly accomplished to the outright silly. The public was obviously desperate for an opportunity to fantasise about their city.

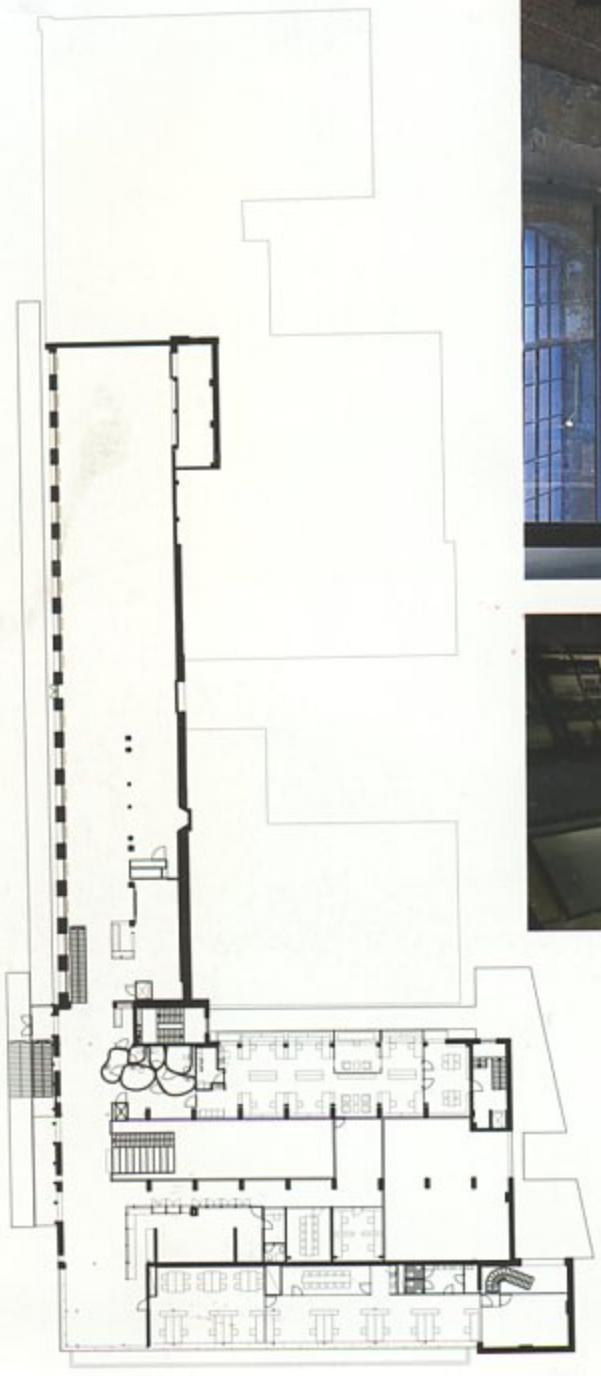
The Norwegian practice Snøhetta's winning entry is in the words of the jury 'both a concrete and a poetical answer to a demanding problem'. The simple profile of the building, two inclined planes rising from the ground and the water to meet in a prominent fly-tower, seems to satisfy both the capital's urbanists and those who feel that Norwegian architecture does best by reflecting nature at every given opportunity. 'We will make this the best opera house in the world,' said an overjoyed Kjetil Trædal Thorsen, one of the Snøhetta partners, after the prize-giving.

It remains to be seen how far he gets. A preliminary design will be presented to parliament in 2002. Ground works are scheduled for January 2003, completion for 2008. The opera house is like a huge circus, it travels with a whole roadshow of interested parties, with a trail of debating politicians, budget controllers and cultural delegates. Norway is a small democracy, everyone is entitled to an opinion. The opera is a story under construction. The jury decision will not determine how the opera house in Bjørvika is going to look. Their task was to draw up the framework for the next chapter of this communal narrative, by choosing a vision which can give direction to the many discussions yet to come.

ADDRESS Bjørvika, Oslo [Cap 61, J11]
CLIENT Statsbygg
SIZE 35,000 square metres maximum
COST 1.8 billion NOK maximum
GETTING THERE walk to Bjørvika site along the Palékaia from the end of Tollbugata

Snøhetta 2000–2008





NORWEGIAN DESIGN AND ARCHITECTURE CENTRE, OSLO – JENSEN & SKODVIN ARKITEKTKONTOR AS

Address: Hausmanns g. 16, Oslo. **Client:** Norsk Form and the Norwegian Design Council. **Architect:** Jensen & Skodvin Arkitektkontor AS. **Team:** Jan Olav Jensen, Børre Skodvin, Siri Moseng, Annelise Bjerkan, Kaja Poulsen, Torunn Golberg, Thomas Liu. **Completion:** 2005. **References:** Byggekunst 2005 no. 8, Arkitektur i Norge – årbok 2005. **Photo:** the architect.

The two design organisations Norsk Form and the Norwegian Design Council have moved into shared premises in a former industrial building. The centre comprises work-space for about 40 people, with exhibition hall, restaurant and a formlab for schoolkids. New technical services are integrated throughout. Internal surfaces have largely been retained, whilst new elements provide a clear contrast to the existing spatial and material structure.

ar Planned: 2003

r Built: 2004 – 2005

st: 30 Million Euro

ggekunst, Forum AID

v from Nordre Gate

[Culture]

DogA - New headquarters and exhibition space for the Norwegian Design and Architecture Centre

Oslo; Norway 2004

The Norwegian Design and Architecture Centre decided to move to this old transformation station in 2003.

The planning and building work was done in approximately 15 months, resulting in an extremely hectic process. The building consisted of a conglomerate of different additions and alterations from around 1860 until 1980. We thought it would be appropriate and interesting to reveal this intense and dramatic history of continuous physical change by uncovering as many as possible of the "voices" from the past. This was done with different techniques that we developed during the building process, like removing only the plaster that was in bad shape and never covering anything that was uncovered. Our hypothesis was that by revealing such a huge amount of extracted architectural information we would come close to some sort of a very complex natural quality, a sort of white noise that would constitute a different kind of white box for all the objects on display. The new additions inside are constructed with primitive and very simple Cartesian geometries, making them stand out in a ruin like environment, because of the simple instructions necessary to define them (walls, furniture, stairs, restrooms etc.). It was ideal that the restrooms were placed between the oldest and newest part of the building, but

this area was actually to
tional rectangular restroo
all the corners in the rest
be cut. Combined with the
steel sheet bending mach
the south of Norway offere
spline curves) we propose
plates as walls. In this wa
place all the restrooms in
small area.

This Page: *Concrete steps leading down to "formlabben"*

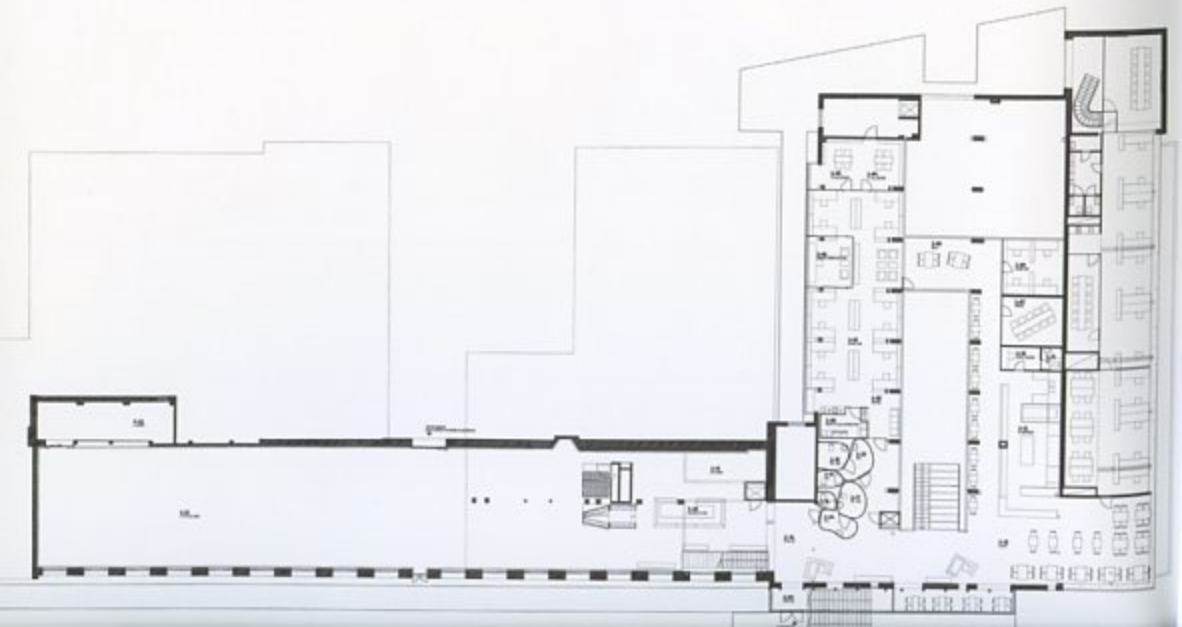
Next page, left: *Curved steel walls around the restroom cubicals.*

Next page, right: *Interior of restroom cubicals*

Next page, below: *Existing interior facades, assembled from photos.*

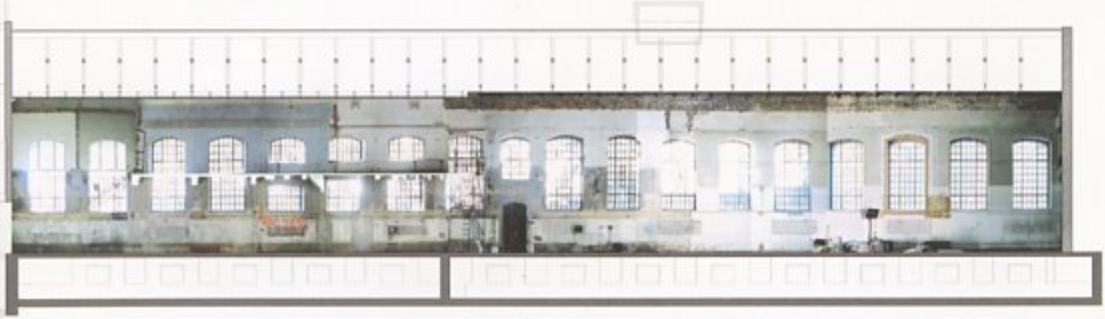
Overleaf: *Stair leading up from the entrance area to the mezzanin.*

Plan. *1:2500*



this area was actually too small for conventional rectangular restrooms. We realized that all the corners in the restrooms could actually be cut. Combined with the possibilities a new steel sheet bending machine at a shipyard in the south of Norway offered (direct creating of spline curves) we proposed to use 8mm steel plates as walls. In this way we were able to place all the restrooms in an otherwise too small area.

Client: Aspelin Ramm / Norwegian Design and Architecture Centre **Project architects JSA:** Jan Olav Jensen (pl), Børre Skodvin, Siri Moseng, Torunn Golberg, AnneLise Bjerkan, Kaja Poulsen, Torstein Koch, Thomas Liu **Landscape architect:** In`By **Static consultant:** Hanes & Instanes AS **Year Planned:** 2002 – 2004 **Year Built:** 2003 – 2004 **Status:** Completed **Area:** 3000 m2 **Cost:** 5,0 Million Euro **Published in periodicals:** Byggekunst, Forum, Living Architecture, Norsk Form **Published in Books:** Europe Real Estate, Arkitektur, Arkitektur i Norge **Exhibited:** Transform 2005 **Project specific awards:** Norwegian State Architectural Award 2006



[Transport]

Storo Metro station

Oslo; Norway 2003

This new Metro Station is one of the stations on the new Metro Ring in Oslo. The station is inserted into the city fabric at a place with lots of visual chaos. The main task is to ensure that the travelers will be able to orientate themselves.

The main strategy has been to use a new visual language, namely a roof structure which is also a very large three dimensional painting. The glass roof acted as a great transparent canvas for an artist, Hilmar Fredriksen. All the glass panes have been decorated by Hilmar Fredriksen and have been arbitrarily assembled. The result is an urban element (the roof) that attracts attention because it uses a different visual language, and which of course also fulfills all the functional requirements of the station. In this way one could say that the building is both a station and an art gallery.

Client: Oslo Metro **Project architects JSA:** Børre Skodvin (pl), Jan Olav Jensen, Torstein Koch, Siri Moseng **Landscape architect:** Bjørbekk & Lindheim **Static consultant:** Norconsult AS **Year Planned:** 1996 – 1997 **Year Built:** 2001 – 2003 **Status:** Completed **Area:** 3000 m2 **Cost:** 4,0 Million Euro **Published in periodicals:** Byggekunst, Kunst, Billedkunst

Section. *1:750*

Glass roof above s

t: 2001 – 2003

: 4,0 Million Euro

rst, Billedkunst

Glass roof above stairs.

MORTENSRUD CHURCH, OSLO – JENSEN & SKODVIN ARKITEKTKONTOR AS

Address: Helga Vaneks vei, Oslo. **Client:** Kirkelig Fellesråd i Oslo. **Architect:** Jensen & Skodvin Arkitektkontor AS: Jan Olav Jensen. **Team:** Annelise Bjerkan, Einar Bjarki Malmquist, Torunn Golberg, Børre Skodvin, Siri Moseng, Vibeke Jenssen, Torstein Koch. **Completion:** 2002. **References:** Byggekunst 2002 no. 4, Arkitektur i Norge – årbok 2002. **Photo:** Per Berntsen, Jiri Havran, the architect.

The church complex is located on a small wooded hill and consists of two buildings, the parish centre and the church itself, set on a common sloping concrete floor. Some of the pine trees have been retained within the complex, and the bedrock protrudes up through the church floor. The tension between these disturbing elements and the desire for a "quiet", self-referential internal space is a conscious choice. The main structure is a composite of steel profiles and drywall slate. The weight of the stone gives bracing support to the external glass walls.

[Culture]
Mortensrud church
Oslo; Norway 1998

The church is situated on the top of a small crest with large pine trees and some exposed rock. Geometrically speaking the church is an addition to the existing ground, no blasting and excavation was necessary except carefully removing the thin layer of soil.

This technique, among other things, makes it easier to preserve the existing vegetation and topography, thereby adding a dimension to the experience of the building. A number of trees are preserved in atriums within the enclosure. Some of the rock formations emerge like islands in the concrete floor of the church, between the congregation and choir. Thus the church takes its major divisions from elements already on the site. This is possible because there are relatively large tolerances in dimensioning the rooms. No module has been used to determine the exact positions of the gardens. Rather the materials and structures are chosen so that a gradual non incremental adjustment of dimensions, without steps or modules, is possible. The tension between the wish to create a "silent" self-referring room, and a variety of obstacles limiting this possibility, has been deliberately chosen as a strategy to architecturally "disturb" a process in which a wide range of people and interests are involved, and which oth-

This page :
Top: *Early sketch section.*
Below: *Drystone gable facing main entrance.*

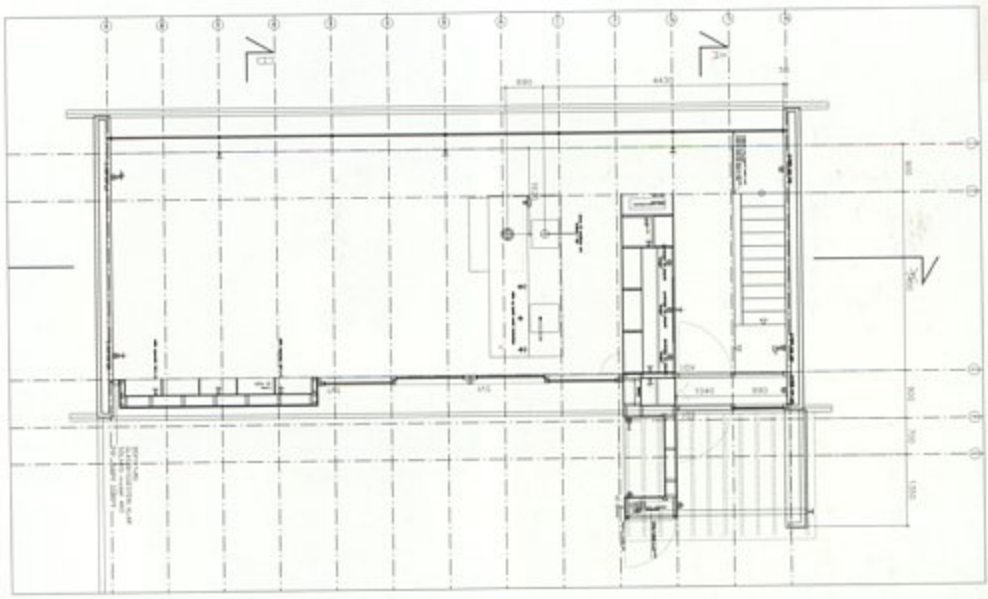
Next page:
Top left: *Atrium.*
Top right: *"church slope" looking towards main entrance.*
Bottom: *Internal garden.*

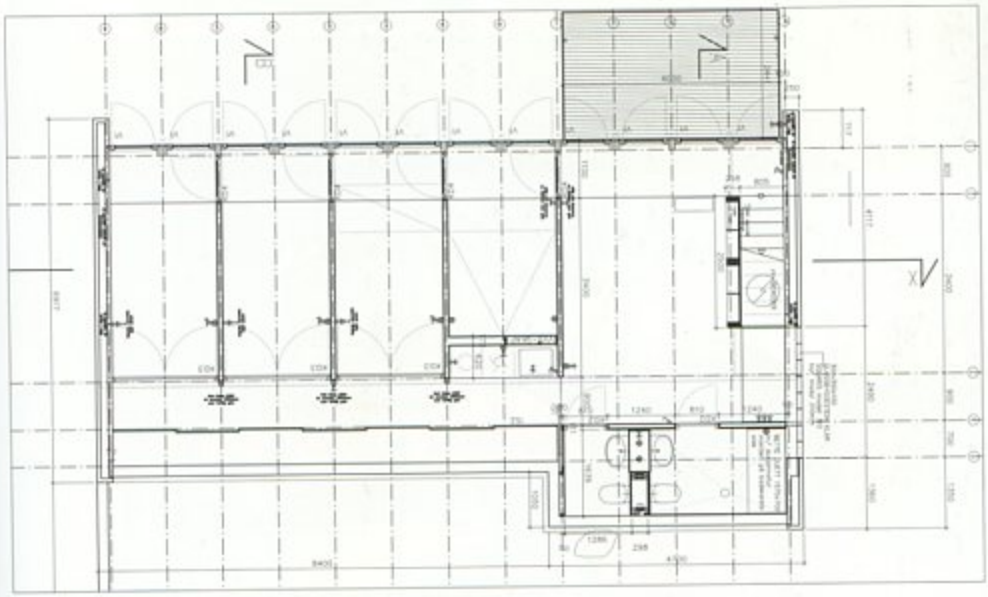
ssible. The ten-
eate a "silent"
ety of obstacles
een deliberately
nitecturally "dis-
de range of peo-
, and which oth-

a stone wall carrying the roof. A glass facade 90 - 160 cm off the stone wall defines a narrow gallery around the church room. The stone in this wall is built without mortar, thus letting light through, and has one even side, and one uneven as standard. The uneven outside of the internal stone wall is exposed to

that spans between the columns, inserted into the wall every meter. These plates can stiffen this wall only when the weight of the wall itself is added to this structure. The glass facades are stiffened with "propels" made from steel plates that are inserted into the vertical joints between the glass panes, and

Oslo. To get this building realized we had to use every possibility we could think of to get more out of less, economically speaking. This was achieved mainly by avoiding conventional "proprietary" systems for facades, structures, walls, floors etc. Rather we used very basic methods and techniques and surprisingly





VILLA DYSTHE / LYNGSTAD, BÆRUM – KNUT HJELTNES AS SIVILARKITEKTER

Address: Brekketunet 23, Rykkin, Bærum. **Client:** Dysthe / Lyngstad. **Architect:** Knut Hjeltnes AS Sivilarkitekter. **Team:** Knut Hjeltnes, Karen Jansen. **Completion:** 2004. **References:** Byggekunst 2004 no. 5. Arkitektur i Norge – årbok 2005. **Photo:** Knut Hjeltnes.

The length of the house was given by the site, an existing garden. The falling terrain gives direct contact between the garden and the main living space to the east, whilst the bedrooms access the garden to the west. The childrens' bedrooms on the lower level can be connected to form one space. The gable walls are prefabricated concrete sandwich elements, and floor slabs are 100 mm solid timber elements. The roof structure consists of two solid timber elements, spanning the entire length of the house.

Knut Hjeltnes

Single Family House Dysthe / Lyngstad

Bærum, Norway 2004

クヌート・イェルトネス
ディステ・リングスタ邸
ノルウェー、バールム 2004

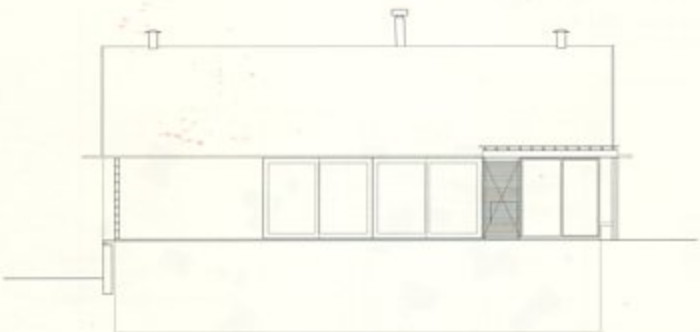
The house is built in the garden of an existing house. The width of the site gave the house its maximum length; a bit more than 13 m. The sloping terrain is exploited to give the main living room direct contact with the garden on the east side, while the lower floor containing the sleeping rooms has direct contact with the garden on the west side.
The house had a very modest budget, but we still tried to achieve a house with excellent materials and elegant details. The house is built with concrete 1st floor and back-wall. This floor is polished. The gables are prefabricated concrete, while the main floor and the roof construction are massive wood construction. The floor is only a 100 mm thick massive-wood slab, while the roof spanning 13 m consisting of two halves, is a hybrid-construction utilizing a folded massive-wood slab, reinforced by glue-lam beams and plywood. The inner volumes are painted contrasting the concrete and wood.
The main living room is one big room divided with three lesser elements, creating space for both practical and atmospheric needs. The room is completely open towards the valley, like a giant wide-screen, while the gables are closed off towards houses on both sides.
The 1st floor is arranged in such a way that all the sleeping rooms can either work as individual rooms or as one big space, they have all direct access to the garden.

この住宅は既存の住宅の庭に建てられた。家屋の幅は敷地の幅いっぱいの13m強に設計されている。地形の傾斜を利用することにより、リヴィング・ルームと東側の庭園が直接つながり、寝室が置かれた1階は西側の庭園と直につながっている。
予算は抑えられてはいたが、それでも質のよい素材と優美なディテールで住宅を完成させようと試みた。この住宅は1階床と1階東側壁がコンクリートで固められている。床は磨きぬかれている。切妻部分にはプレキャスト・コンクリートが用いられ、また、メインの床材と屋根の構造には厚い木材が使われている。床は厚さ100mmの厚い木材だけで構成されている。スパン13mの2翼構成の天井は厚い木板が用いられ、集成材の梁と合板で補強するハイブリッドな構造となっている。内部のヴォリュームはコンクリートや木材とコントラストをなすよう塗装が施されている。
リヴィング・ルームは1つの大きな部屋となっていて、3つの設備が置かれることで、実用的かつ雰囲気のある空間が生みだされている。リヴィング・ルームは谷間にまっすぐ面しており、さながら巨大なワイドスクリーンを思わせるが、逆に切妻部分は両側とも近隣の住宅にたいして閉じている。
1階部分はすべての寝室が独立した居室か1つの大きな空間として機能するよう設計されており、また庭園にそのままアクセスすることができる。 （松本晴子訳）

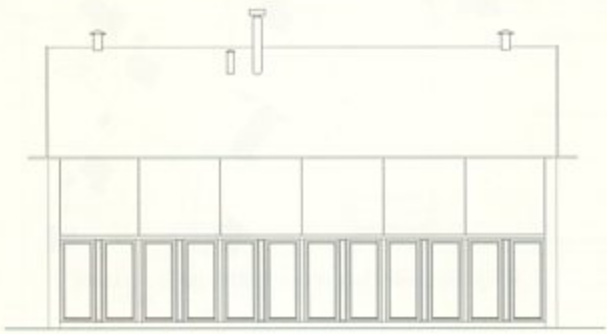
This page, below right: General view from the east. Living room on the 2nd floor with direct access to the east garden. Opposite: View from the southwest. pp. 58–59: Living room. All photos on pp. 56–61 by Knut Hjeltnes.

本頁、右下：東側から見る全景。2階のリヴィング・ルームは東側の庭に直接出ることができる。右頁：南西側から見る。58～59頁：リヴィング・ルーム。

Credits and Data
Project title: Single Family House Dysthe / Lyngstad
Client: Kim Dysthe and Siv Hege Lyngstad
Location: Brekketunet 23, 1349 Rykkinn, Bærum, Norway
Design and construction: 2002–2004
Architect: Knut Hjeltnes AS Sivilarkitekter MNAL by Knut Hjeltnes
Collaborators: arch. Karen Jansen, civ.eng. Terje Orlien
Contractor: Krefting & Thiis AS
Gross area: 157.7 m²



East elevation (scale: 1/200)／東立面図（縮尺：1/200）

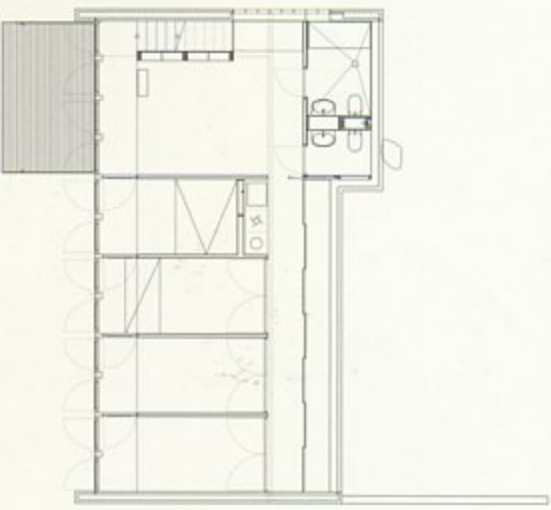


West elevation／西立面図

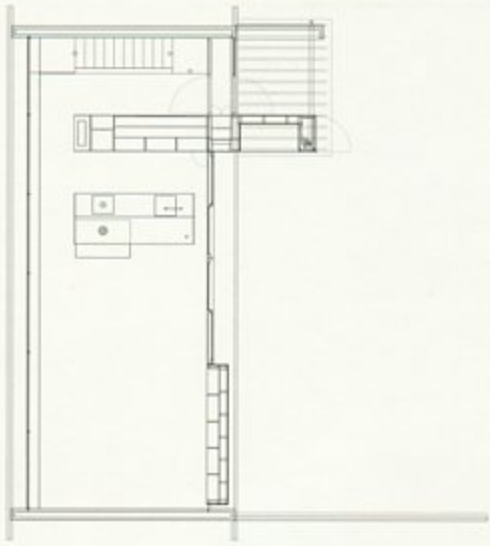
Site plan (scale: 1/4,000)／配置図（縮尺：1/4,000）

04:12

Baerum, Norway

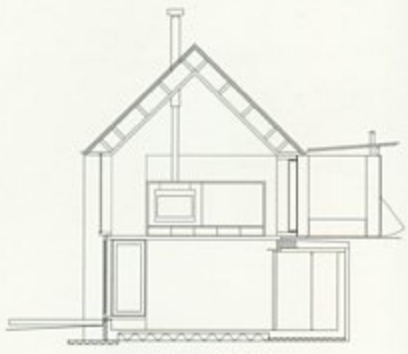


1st floor plan (scale: 1/200)／1階平面図（縮尺：1/200）



2nd floor plan／2階平面図

Section (scale: 1/200)／断面図（縮尺：1/200）



Section／断面図

This page, above: View from living room. Opposite, clockwise from above left: Passage by the windows which connects each room on the 1st floor. Study on the 1st floor. Ventilation wall in the sash. Stair and passage.

本頁、上：リヴィング・ルームから見る風景。右頁、左上から時計回りに：1階の各部屋をつなぐ窓際の通路。1階の書斎。サッシュに設けられた通気壁。階段と廊下。

OSLO SCHOOL OF ARCHITECTURE AND DESIGN – JARMUND / VIGSNÆS AS ARKITEKTER MNAL

Address: Maridalsveien 29. Oslo. **Client:** Directorate of Public Construction and Property. **Architect:** original building: Oslo Byarkitektkontor. Oslo School of Architecture and Design: Jarmund / Vigsnæs AS Arkitekter: Einar Jarmund and Håkon Vigsnæs. **Team:** Alessandra Kosberg, Harald B. Lode, Christian Dahle, Trond Olav Erga, Elina Fürst, Jan Aasgaard Stavik. **Completion:** 2001. **References:** Byg-gekunst 2002 no. 2, Arkitektur i Norge – årbok 2002. **Photo:** Nils Petter Dale.

The new Oslo school of architecture is based in an existing building from 1938, located by the Akerselva River in the eastern part of central Oslo. The exterior of the existing building has conservation status. The architects have kept the block open towards the river, and combined the new programme with the logic of the existing building in a set of transformative steps, weaving the building together with the surroundings in one spatial sequence: An access court has been cut out of the existing 1st floor slab, marking the entrance and bringing daylight in to the ground floor foyer. A strip has been cut out of the existing slab along the inside of the existing building, bringing daylight to surrounding functions. A simple, U-shaped circulation zone is established along the strip. A new string of teaching rooms completes the U and forms a bridge across the entrance area.

NATIONALTHEATRET STATION

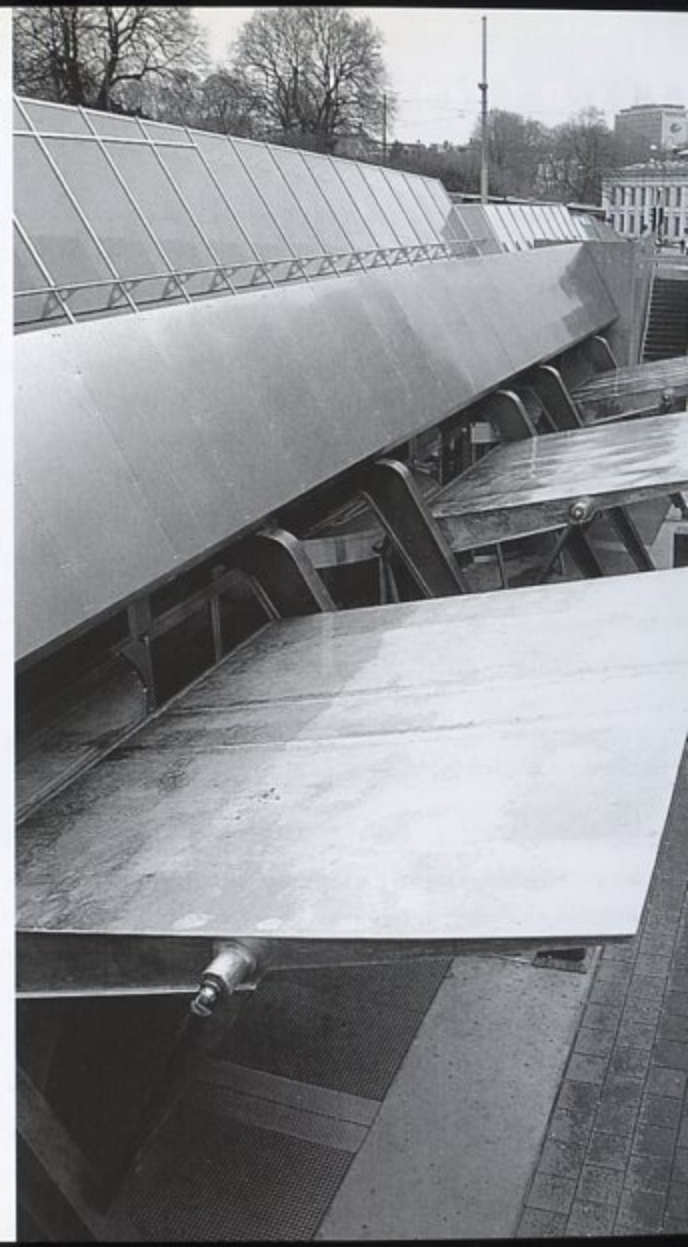
NYE NATIONALTHEATRET STASJON

The area around the National Theatre is one of the hubs of Oslo's public transport network. There is a constant stream of people to and from buses, underground, trams and trains coursing through the heart of the city, with commuters gushing forth to the pulse of the timetables. These days no one would think of locating a major infrastructure node in such a tight place, but this one has grown over the years into a beautiful example of the impossible juxtapositions which give cities their intensity.

The latest addition is the Ruseløkkveien entrance which primarily serves the commuter train lines. The project comprises a new underground train hall and extensions to the technical infrastructure, but the main element is the street entrance and vestibule. The design is an ambitious solution to the complicated task at hand. LPO have opted for a dynamic exterior expression as a termination to Vikaterrassen, a heavy two-tier concrete shopping arcade from the late 1960s. This strategy works surprisingly well – the irregular concrete and steel formations effortlessly resolve the complicated knot of pedestrian routes through, over and under ground, and in a very different way to Lund & Slaatto's granite grid system from 1981 which controls the existing main entrance. The entrance from the corner of Drammensveien and Parkveien is by Arne Eggen Arkitektkontor.

ADDRESS Ruseløkkveien, Oslo [Cap 61, G9]
CLIENT Jernbaneverket Utbygging
SIZE vestibule 3455 square metres, platform hall 5000 square metres
COST 920 million NOK
GETTING THERE tram, underground or bus to Nationionaltheatret station
ACCESS open

LPO arkitektur & design (ticket office NSB BA Arkitektkontor/Beate Ellingsen) 1999



ST HALLVARD ABBEY

ST HALLVARD KIRKE OG KLOSTER

On top of a small knoll in the eastern centre of Oslo stands the square building housing the Franciscan abbey of St Hallvard. The regular arrays of concrete and brick strike up a quiet and unassuming dialogue with the surrounding housing blocks, giving nothing away of what they hide within their orthogonal walls: a circular church, covered by the terrible and magnificent weight of an inverted concrete dome.

Lund & Slaatto's churches count among the masterpieces of European architecture, and St Hallvard, the first of them, was started just a year after Kjell Lund had finished his architectural training. It is still one of the most beautiful. Through the eight years the project took to complete, the relationship between the circular church and the surrounding square monastery, the meeting of two different systems under the enormous, parabolic dish of the dome, has produced a church space with the complexity and power to match the best of Jørn Utzon or Le Corbusier.

Kjell Lund says about the combination of the circular and the rectilinear spaces of the existing building, which culminates in a brick prism under the main parabolic hanging vault: 'Who could have imagined that in our ignorance we were to stumble across such a fundamental archetype – a universal mandala, representing unity and totality? If one had known in advance that the circle in all cultures is a symbol for the eternally universal and the square for earthly presence, St Hallvard would at best have become a banal cliché. It was the investigations along the way which laid the necessary basis for the thematic variations.'[1]

Though the symbolism might have been accidentally conceived, nothing is accidental here. The sequence and intrigue of its spatial and material detail, and the merciless texture of the concrete descending on you from above, forcing thought and emotion

1 *Lund & Slaatto: St Hallvard Kirke og Kloster*, ARFO 1997

Lund & Slaatto Arkitekter 1966, extension 1993